



Grant Notification Packet





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Logistics





A Memo from the Arts Learning Staff

Congratulations on receiving this grant award from the Arizona Commission on the Arts. We look forward to working with you as your project takes place over the next year. We would like to stay in touch with you throughout the process, so keep us posted on when your project will take place and the date of your final event. We'd appreciate advance notice of your events, as we'll make every effort to attend.

**Please take a moment over a cup of coffee to look through this packet.
Everything you need is in here.**

If you have questions or concerns at anytime during your residency, please contact us:



Mandy Buscas, Arts Learning Programs Director

602-771-6525

mbuscas@azarts.gov

- Grants administration
- Out-of-School
- Liaison with school age/social service organizations/arts organizations and programs
- Residency Roster



Kim Willey, Arts Learning Associate

602-771-6521

kwilley@azarts.gov

- Grants paperwork, contract, payment questions and final reports
- General information
- Poetry Out Loud

Thank you again for your hard work and we look forward to seeing, hearing about and reading about your project. We would also like to encourage you to visit our website often for the latest information.

Good Luck and enjoy!





Residency Cheat Sheet

Use this sheet to write down important information pertaining to your grant. This sheet will be useful to refer to throughout your residency. The cheat sheet will also come in handy if other members of your organization/school need the following information. Pass the information along to others who may be involved in the project.

EGOR Information

Site address: <http://www.culturegrants-az.org>

EGOR user name: _____

EGOR Password: _____

Artist Contact Information

Name _____

Mailing address _____

City _____ State _____ Zip Code _____

Email address _____

Phone Number _____

Funds

*ACA Grant Amount \$ _____

Matching Funds \$ _____

*If your total ACA grant award included travel/per diem for your artist, please calculate the following information

*Mileage

Roundtrip mileage – 70 miles x .44 x number of days = _____

Per diem

Number of days x \$40.00 = _____

Residency Information

Dates of Residency _____ to _____

(send all artist contracts 30 days before this date)

Final event date _____

(Notify State Senators and Representatives 4-6 weeks in advance of this date; notify ACA one month in advance)



Checklist

What to do first

- ☐ **Celebrate!** You have made a successful application to the Arizona Commission on the Arts.
- ☐ Contact your artist/company and inform them the project was funded. Schedule a planning meeting with the artist/company and those involved with the project.
- ☐ Sign up to attend one of our Team workshops for Project Directors and Teaching Artists.
- ☐ Create a calendar/schedule for the entire project assigning responsibilities.
- ☐ Check with the school district/organizations that is responsible for providing the matching funds for the artist/company services and find out about their paperwork requirements for timely payment.

Prepare documents to receive payment from the Arizona Commission on the Arts:

- ☐ Make a copy of all documents for your files!
- ☐ Complete and mail the original Award Letter, Special Conditions form and W-9 forms to the Arizona Commission on the Arts. **No later than October 3, 2007**

Tip: The organization responsible to paying the artist/company should complete these forms. This should NOT be filled out in the artist's name.

- ☐ Complete a Sponsor and Artist/Company contract.

Tip: Check to make sure the Sponsor and Artist/Company contract is signed by both the Artist and the Sponsor (School, Organization, etc.)

- ☐ Mail or fax a signed copy of the Sponsor and Artist/Company Contract to Arizona Commission on the Arts.

Tip: Send at least one month prior to the start date of the residency to ensure timely payment to your artist.

- ☐ Check to see if your organization/school received a grant from the 2006-2007 year. If so, you will need to complete the online Final Report for any 2006-2007 years' projects grants. New grant monies will not be released until this requirement is fulfilled. <http://www.culturegrants-az.org/>
- ☐ **Note:** Both the Commission Grant and Travel/Per Diem funds (if applicable) will be sent directly to the party indicated on the W-9 form (school or organization). The Sponsor is responsible for paying the artist.

After the Project:

- ☐ Complete the Sponsor/School Final Report Form online through EGOR <http://www.culturegrants-az.org/> submit within two weeks after the residency ends (**no later than July 1, 2008**). Failure to do so may render you ineligible for future funding.
- ☐ Share a copy of the Sponsor/School Report with the artist.



How to receive your grant payment



Send ORIGINAL to the Arizona Commission on the Arts

Items to submit NOW:

Items 1-3 are due to the Commission offices no later than October 3, 2007.

1. The Award Letter.

Tip: Please submit this with an original authorizing official signature now.

2. Special Conditions Form.

Tip: Please submit this with an original authorizing official signature now.

3. State Substitute W-9 form.

The artist does **not** complete this form. **Please note all schools/organizations are required to submit the new enclosed W-9 form**

Tip: This form is to be signed by the person at your organization who is legally authorized to receive the check and is responsible for paying the artist.

**These four items release
payment from the Arts
Commission to you!**

1. Award Letter
2. Special Conditions Form
3. W-9 form
4. Artist Contract



Send COPY to the Arizona Commission on the Arts

Items to submit ONE month prior to the start date of your residency

4. Artist contract

Check to make sure the Sponsor and Artist/Company contract is signed by both the Artist and the Sponsor (School, Organization, etc.)

Tip: ACA needs a copy; you are the contractor with the artist and should keep the original copy.



What to do if there is a change to your project?



Project is terminated

Notify the Commission right away if any grant terms and services are terminated. Provide us with a written letter on your organizations letterhead indicating the cancellation or termination of the project.

If a project is terminated, the artist will be paid a negotiated fee for their services to date.

Return any unused grant funds, which are a result of project termination or shortened project length, to the Commission no later than one month after conclusion. Change in scope of the project will change grant amount based on actual fees paid to artist and eligible travel per diem.



A replacement artist is needed

Notify the Commission right away if any grant terms and services need to be changed.

In selecting a replacement artist(s), feel free to consult the Arizona Residency Roster <http://www.azarts.gov/residencyroster/index.htm> as an aid in securing a new artist.

Once the new Artist has agreed to conduct your Residency, follow these steps:

- Organizations will need to submit a letter of request on letterhead to the Arizona Commission on the Arts. The letter should indicate why the original artist is no longer being used and why you have selected the indicated replacement artist.
- Change in scope of the project may reduce the grant amount based on actual fees paid to artist and eligible travel per diem. Sponsor should be responsible for travel/per diem costs in the event of re-selecting artist/company from outside the local area, unless travel/per diem funds were allocated in the original grant.
- If the indicated replacement artist is not on the Arizona Residency Roster, that artist will need to submit supplemental material to the Commission, (resume, work samples and samples of artist in residence experience) with the letter of request.
- ACA staff will review school request letter and artist supplemental material. Commission staff will contact you regarding approval of change.



Arizona Commission on the Arts

Arts Learning Project Grant

Sample Sponsor/School and Artist/Company Contract

SAMPLE

This agreement, is made and entered on _____ by and between
(month, day, year)

Sponsor _____ of _____
(name of school/organization) (school district if applicable)

and _____ The project will be _____ days
(name of artist/company) (length)

and will begin on _____ and continue through _____,
(date) (date)

unless otherwise terminated, rescheduled or extended by mutual agreement of the Artist/Company and Sponsor.

The Sponsor has received a grant from the Arizona Commission on the Arts (Commission), a state agency, for the sole purpose of funding an arts learning project through the Commission's Education program, and by so doing obtains the services of the named Artist/Company under the terms and conditions set forth in this agreement. Both the Artist/Company and the Sponsor recognize that although the funding for this agreement is provided in part by the Commission, the Commission is not obligated to ensure that either the Sponsor or Artist/Company comply with the terms of this agreement or adhere to the project schedule. The Commission must be notified of all changes in an education project by phone and in writing.

The Sponsor and Artist/Company agree to the following:

Project Payment

Pay the combined Arizona Commission on the Arts honorarium, travel/per diem funds, and Sponsor funds directly to the Artist/Company for project services. The Arizona Commission on the Arts grant funds will be sent to the Sponsor approximately three weeks in advance of the project.

Budget for Project:

\$ _____ Sponsor (could include funds from district, school, PTA, etc.)

\$ _____ ACA Grant Funds and *Travel/Per Diem (if applicable)

\$ _____ = Total to be paid to Artist/Company

*If your total ACA grant award included travel/per diem for your artist, please calculate the following information.

Mileage

Roundtrip mileage _____ - 70 miles x .44 x number of days _____ = _____

Per diem

Number of days _____ x \$40.00 = _____

Payment Schedule and Dates

Pay Artist/Company in the amounts and on the dates shown below in a responsible manner. If payment amounts or dates need to be changed, Sponsor will contact Artist/Company in advance to negotiate a new payment schedule that is acceptable to both parties.

Date of first payment to Artist/Company: _____ amount \$ _____

Date of second payment to Artist/Company (if applicable) _____ amount \$ _____

Total Paid to Artist/Company \$ _____

(Verify first with fiscal officer, business manager, PTO Treasurer, etc)

Certified Teacher Participation

Ensure that certified teachers participate with the Artist/Company during all class times.

Supplies/Materials

Sponsor will be responsible for rental, cost, and storage of supplies/materials, as mutually agreed on for activities. (See page 3, List Additional Artist Conditions)

School Policies

Discuss the school's policies for discipline, health, safety and any other policies unique to the school.

Liability

Sponsor will provide insurance coverage to protect the Artist/Company from liability which may result from the operation of this program and Artist/Company's activity undertaken pursuant to this agreement, as provided for all employees. The school agrees to take responsibility for any liability resulting from the acts and omissions of its officers, agents and employees acting within the scope and course of their official duties.

Tax Information

Sponsor will provide the Artist/Company, at calendar year end, I.R.S. Form 1099-Misc. (Non-Employee Compensation) listing total amount paid in that calendar year. Artist/Company will be responsible for taxes. Travel/per diem expenses need to be "backed out" if the amount includes those expenses, in addition to income for services.

Resolution of Disputes

Inform the Commission immediately, if for any reason this agreement's terms and services need to be changed and detail the nature of the change. Artist/Company and Sponsor agree to commit to resolve the concern themselves and/or agree to participate in a mediation process to resolve the concern equitably. If the contract is terminated, Artist/Company will submit an invoice of the services and amounts owed and payable to Artist/Company by Sponsor prior to the termination date.

Copyright Use of Individual's Likeness or Voice in an Artistic Work

Acknowledge that any physical work product generated by the Artist/Company and sound or visual recordings of Artist/Company's presentations during the course of the project, are the sole and exclusive property of the Artist/Company. The Sponsor waives any and all claim of whatever kind and character including any claim of patent, copyright, or other legal interest in and to such property that is designated as the Artist/Company's own work. Further, the Sponsor agrees that if the likeness of any individual's person or voice is to be a part of any artistic production developed in conjunction with this project, both the Artist/Company and Sponsor will ensure that the individual has signed a release authorizing use of his/her likeness or voice, and both parties hereby agree to provide the Arizona Commission on the Arts with a copy of the release authorization if requested.

Governance

This agreement shall be governed by and interpreted in accordance with the laws of the State of AZ.

Indemnification

Both parties hereby agree to indemnify and hold the Commission harmless for, from and against any and all claims, demands, suits, liabilities, judgments and expenses (including, without limitation, attorneys' fees and other costs of litigation) arising out of, or relating to injury, disease, death of persons, or damage to, or loss of, property resulting from or in connection with the parties' fulfilling their respective obligations under this agreement.

Credit

Credit the Arizona Commission on the Arts, State Legislature, and National Endowment for the Arts in association with all project activities. Acknowledge support of this residency in written and verbal material. Refer to Credit and Publicity Kit.

Project Committee

Provide the following persons to assist the Artist/Company in planning and implementing the project:

(on-site project coordinator)

(phone, fax, e-mail)

List Additional Artist Conditions

Any specific materials and or expectations required by and of the artist/company: residency or performance materials, written teacher materials, rehearsal space, teacher in-service, community involvement event, mid-point evaluation meeting, etc. Detail below.

Schedule

Create a calendar detailing the Artist/Company schedule and sessions throughout the project.

Total number of class or workshop sessions _____

Total number of staff development sessions _____

Total number of performance(s) _____

Other _____

Sponsor:

Signature of Authorizing Official

Name of Authorizing Official (print)

Title of Authorizing Official

Date

Phone/Fax/E-Mail

Artist/Company:

Signature of Artist/Company

Name of Artist/Company (print)

Social Security/Federal Tax ID Number

Date

Phone /Fax/E-Mail



Arizona Commission on the Arts Arts Learning Project Grant

Policy for Artists in Residence Selling Work in Schools

Policy for Artists in Residence Selling Work in Schools

Artists working in schools under residency contracts that are funded in part by the Arizona Commission on the Arts may offer artwork or educational materials for sale to students or parents according to the following guidelines:

The artist must request and receive permission in writing from the school principal or other appropriate authorizing official before any items are offered for sale to students or parents. This agreement should include an outline of where and when the items will be sold as well as a brief description of the items to be sold. A sample format for such an agreement is provided for your convenience. A copy should be sent to the Arizona Commission on the Arts for inclusion in the project file.

ACA considers the contact time that artists spend with students during a residency to be a key component of the learning process. Therefore, time should not be taken away from residency activities to promote or facilitate sales. Final events or presentations would be a more appropriate opportunity to present items for sale.

The artist must comply with all school and/or government regulations regarding the sale of items to parents and students.

Please feel free to contact the following staff about your various questions.

Mandy Buscas, Arts Learning Programs Director	602-771-6525	mbuscas@azarts.gov
Kim Willey, Arts Learning Associate	602-771-6521	kwilley@azarts.gov

Arizona Commission on the Arts
417 West Roosevelt Street
Phoenix, AZ 85003
Phone: 602-771-6501
Fax: 602-256-0282
www.azarts.gov
info@azarts.gov



Arizona Commission on the Arts
Arts Learning Project Grant
Memorandum of Understanding

To: _____
(School Principal or other Authorizing Official)

From: _____
(Name of Artist or Company)

Date: _____

Subject: Artwork Offered for Sale

Since I will be working as a resident artist in your school from _____ to _____, I would like to request permission to offer selections of my work for sale to students and parents on the following dates at the specified locations:

Items that will be offered for sale include (please include a brief description of each item and the price or attach an itemized sheet):

With your permission, I will set up a small display and sell the above listed items on the dates specified. Please let me know if there are any rules in your school or district that I will need to follow when selling products to students.

Thank you in advance for your consideration.

(Artist Signature)

(Artist Name Printed)

Permission Granted: _____
(Signed by Authorizing Official)

Date: _____

Please forward a copy of this signed agreement to the Arizona Commission on the Arts: 417 W. Roosevelt, Phoenix, AZ 85003-1326, Fax: 602-256-0282.



Planning





Project Director Preparation

Below are tips on how to ensure a successful Arts Learning Project



Project Planning

- ❑ Be sure to give yourself and your planning partners enough time to develop a thoughtful, engaging project. Planning ahead allows time to ensure project success.
- ❑ You should contact the artist directly to discuss your mutual goals and to brainstorm creative approaches.
- ❑ Identify what you want learners to understand and be able to do throughout and at the end of the project.
- ❑ Involve as many people and perspectives as possible in laying the plans for the project.
- ❑ Make sure that the artist is involved each step of the way. This ensures that the project lives on after the artist has completed the project.
- ❑ When designing the project, be sure to take into consideration how many learning experiences can reasonably be presented each day (classes, performances, lecture-demonstrations).

Consider inviting students, principals, social service organization representatives, parents, local artists and community members to the project planning meetings.



Communication with the Artist

- ❑ Check with the artists to assure they are willing to do performances on a day when they have had to travel a long distance.
- ❑ Check to see if they are able to do a performance when they have had a full load of community activities. Allow enough time for an artist to set up and break down in between activities. The artist can be your guide in determining how much time is needed.
- ❑ Ensure that there are volunteers or staff available to assist artists in moving equipment and finding their way around in your community.
- ❑ Help the artist to find lodgings that are affordable and allow for peaceful rest.
- ❑ Make sure that the facilities where the artist will work are adequate.
- ❑ Once you have negotiated and agreed upon the services and fees, a contract must be drawn up and signed. Either party can generate the contract, but both parties must sign it. Any change to the contract requires agreement by both parties.



Understanding Goals

- ❑ What do you want your students to understand about the topic, arts discipline or set of ideas? Think about the big or underlying aspects of this work with learners.

Tip: For more information and tools on understanding goals see "Creating Understanding Goals" section in this packet.



Ongoing Assessment

- ❑ How will students demonstrate what they understand about the topic and the understanding goals?

Students demonstrate understanding when they are able to apply their learning in new ways and to think flexibly. Ongoing assessment is embedded in the teaching/learning processes rather than something that just comes at the end of a project. Ongoing assessment provides observable evidence of understanding for teaching artists, teachers and students.

Tip: For more information and tools on ongoing assessment, see "Assessment in the Arts" section in this packet.



Learning Experiences

- ❑ Consider the learning experiences that will be presented during the residency. How will these experiences build understanding about the topic, skills, ideas, or discipline you have selected?
- ❑ What amount of time will you need to present these learning experiences? What setting/space will you need? What preparations will you need to make in advance? What materials do you need? What are the inquiry based questions you will be asking the learners throughout the experience? How do these experiences relate to your understanding goals? Why do you think these learning experiences are of value for your students?



Arts Standards

The Arts Standards refine what students should know and be able to do in the arts. Use the Arts Standards document - available on the Arizona Department of Education web site: www.ade.state.az.us/standards/arts/revised/

The Arts Learning staff is available to assist you if you have any questions as you plan and implement your arts learning project.

Arizona Commission on the Arts | 417 West Roosevelt Street | Phoenix, AZ 85003-1326 | phone 602-771-6501
fax 602-256-0282 | email info@azarts.gov | website www.azarts.gov



Creating Understanding Goals

Teaching and learning in the arts engages students in art making, inspires them to explore and develop ideas, and gives them tools to gain new perspectives and deeper understanding of concepts.

The teaching process is rich in opportunities for perception, production and reflection in the arts for both teacher and student. Much of teaching is a blend of various arts talents. To help create a focus and an intention to the arts project, it will be useful to define a few specific understanding goals for your students: What do you want your students to understand from this project and what will serve as evidence that they understand it?



Backward Mapping

One useful process for curriculum planning is called Backward Mapping. It consists of three general stages to identify the understanding goals, evidence of understanding (ongoing assessment) and the learning experiences and instruction of a unit, thematic study, or larger curriculum.

Step One

Identify: What are your understanding goals in detail? What should students know, understand and be able to do? What enduring understandings are desired? What are the key or essential questions derived from these goals? What big ideas are worthy of understanding and are implied in the goals?

Step Two

Identify: What is the evidence of understanding? How will you know the students really understand the big ideas? What will serve as their performances of understanding and as collected evidence and documentation of understanding?

Step Three

Identify: What will need to be taught and coached, and how can it best be taught in light of the understanding goals? Now plan the learning experiences and instruction.



Assessment in the Arts

Our goal is to support the arts and the vital, substantive impact they can have on student learning. Students are constructors of knowledge. They interpret information, integrate it with their previous understandings and construct new understandings of the world. Students as “learning-artists” should be given problems to solve that share features with those that intrigue professional artists. This enables students to engage in and identify with artistic processes central to creative thinking.

How can we assess accurately and fairly what our students have learned? This is a question every teacher and teaching artist wrestles with. When understanding is the purpose of instruction, the process of assessment is more than just one of evaluation, it is a substantive contribution to learning. Assessment needs to inform students, teachers and teaching artists about what students currently understand and about how to proceed with subsequent teaching and learning.

We encourage flexibility in the way projects are designed, implemented and modified. Evaluation methods should include a range of techniques to address important project questions. When quality arts teaching and ongoing assessment of understanding is aligned, the students’ thinking and learning is made visible.

Students demonstrate understanding when they are able to apply learning in new ways, to think flexibly. Understanding performances help learners to build and express their understanding. The understanding performances are activities in which students reshape, expand upon, extrapolate from, apply and build upon what they already know.

Think of a director's work as (s)he prepares actors and crew for a stage production. Each rehearsal is a continuous cycle of performance and feedback as the actors work through the scenes. The director gives initial instructions, offers advice and further direction while each scene is in progress, and convenes more formal feedback sessions at various points during the rehearsal. This integration of performance and feedback is exactly what students need as they work to develop their understanding of a particular topic or concept. Ongoing assessment is the process of providing students with clear responses to their performances of understanding in a way that will help them develop and improve that understanding. This integration of performance and feedback is exactly what students need as they work to develop their understanding of a particular topic or concept. In this way the understanding goals -- what you want your students to understand -- and ongoing assessment -- the evidence that they understand it -- are tied together.

Consider the enduring understandings you want to build related to your curriculum. These are the lasting ideas or concepts that explain how the idea is important for the discipline and valuable to the individual student. What do you want your students to understand (understanding goals) by doing this project or studying this curriculum? What will serve as evidence (ongoing assessment) that they understand it? Included below are some brief descriptions of a few alternative assessment tools that are particularly well suited to documentation of learning in the arts

Tools for Ongoing Assessment



Portfolio Assessment

Portfolio assessment is based on the idea that students can demonstrate what they are learning and what they understand through organized collections of their work. Learning can then be assessed through those collections. Portfolios are most revealing when students are engaged in sustained projects that call for original thinking. Engagement and inventiveness seem to develop most readily in classrooms in which students are given choices about the focus and direction of their work. Portfolios are most effective when students are doing authentic work in a discipline that is close in form and process to that done by adults in the domain or discipline.

Key Ideas about Portfolio Assessment

- Assessment of portfolios reveals a student's particular profile of strengths and "chosen challenges."
- Portfolio assessment is inseparable from learning and thus occurs at several points in the term rather than only at the end of the school term.
- Assessment of portfolios recognizes student growth. Assessment provides a picture of development by comparing student work from at least two points in time.

(From Seidel & Walters, 1990)



Rubrics

Rubrics, like portfolios, exhibitions and other authentic approaches to assessment blur the distinction between teaching and assessment. They exist as a compliment to instruction. A rubric is a type of scoring guide that expresses more than one level of achievement for one or more criteria. An instructional rubric is often used with a relatively complex assignment and provides students with informative feedback about their works in progress and their final products.

A rubric:

- Is related to an authentic learning in the subject area.
- Includes subject-specific content.
- Focuses on subject-specific knowledge or skill.
- Describes or specifies levels of achievement.

Although the format of an instructional rubric can vary, all rubrics have two features in common: 1) a list of criteria or what counts in a project and 2) gradations of quality of student work.

Instructional rubrics have several features that support student learning. They:

- Are written in language that students can understand.
- Refer to common weaknesses in students' work and indicate how such weaknesses can be avoided.
- Can be used by students to evaluate their works-in-progress and thereby guide revision and improvement.

Learning improves when feedback reminds students of the need to monitor their learning and guides them in how to achieve learning objectives. Students themselves can be the source of feedback, given the appropriate conditions and supports.

(Brophy, 2000, Andrade 1999)



The Role of Questioning Techniques

Questions help guide students' reflective thinking about the work they made and the work they've observed. Open-ended questions prompt the student to engage more deeply in the thinking process and help to guide the inquiry. By open-ended we mean problems without clearly defined methods of solution and without one right answer. These are the kinds of issues that professionals in the arts work on. No one tells a painter what to paint or how to paint it; nor does anyone tell a conductor how to perform a score. Students too can be given problems that they must define and solve for themselves. In looking at pieces of performance or fine art work we want to ask students: "What's going on here?" (understanding) and "What do you see that makes you think so?" (evidence/assessment). Good questions help students to be energetic thinkers.

What do you learn by making the work and what do you learn by watching?

How can reflection and questioning techniques help us to make considered choices?

Both the Lincoln Center Institute and Harvard Project Muse (Museums Uniting with Schools in Education) Project Zero, Harvard Graduate School of Education: Quest (Questions for Understanding, Exploring, Seeing and Thinking about the arts) have developed a framework and a series of questions that help students build their receptivity to experiencing any given art work and the ability to reflect upon that experience. You may contact them directly for additional information.

Deborah Brzoska who works as a consultant with The Kennedy Center arts education programs suggests a method called "Quick Write" as part of a teachers 'and teaching artists' program or project evaluation.

Quick Write

1. In my arts learning project, one main thing I am trying to accomplish is...

2. I will know I have accomplished this when I see....



Bibliography

Andrade, Heidi Goodrich (1999). *When assessment is instruction and instruction is assessment: Using rubrics to promote thinking and understanding*. In L. Hetland & S. Veenema (Eds.), *The Project Zero Classroom: Views on understanding*. Cambridge, MA: Project Zero.

Blythe, Tina and Associates. *The Teaching for Understanding Guide*. San Francisco, California; Jossey-Bass Inc., 1998.

Educational Testing Service and Harvard Project Zero, Winner, E. ed. *Arts Propel: An Introductory Handbook*. 1991.

Lincoln Center Institute: *Entering the World of the Work of Art*. Website:

<http://www.lincolncenter.org/lci/philosophy/enterfr.htm>

McTighe, Jay and Grant Wiggins. *Understanding By Design*. Alexandria, VA: ASCD, 2004.

O'Neil, Susan. Harvard Project Zero: Project Muse (Museums Uniting with Schools in Education): The Muse Guide. President and Fellows of Harvard College, 1996.

Seidel, S., Walters, J., Kirby, E., Olff, N., Powell, K., and Veenema, S. (1997). *Introduction. Portfolio practices: Thinking through the assessment of children's work* (pp. 9-22). Washington, D.C.: NEA Publishing Library.



Tools



Handouts at the end of this section have been taken from the Artful Teaching and Learning Handbook. The entire handbook is available to download for free at <http://www.mcae.k12.mn.us/pdr/artfulteach.html>

Thompson, Mary Jo. *Artful Teaching and Learning: Student Achievement Through the Art*. Minneapolis, MN; Artful Teaching and Learning. 2005.



Tips on Using EGOR



How to log on

Visit EGOR at <http://www.culturegrants-az.org>

Use the user name and password you created at the time of application to access your school/organization information.

If you need your user name and password contact the EGOR Help Desk at egorhelpdesk@azarts.gov or 602.771.6501.



How to check the status of paperwork

Once logged into EGOR, select the "Manage Your Current Application" link from the left hand navigation bar. From this screen you can check what paperwork has been received, view your panel comments and complete your final report.



How to complete your final report

From the "Manage Your Current Application" section, select the "Complete Final Report" link in the third column. You can complete your Report in stages. Enter the participation and narrative information shortly after the project is over when the information is fresh in your mind. Final figures and budget information can be entered at a later time.

Be sure to save frequently and click the submit button once you are finished. You will receive a confirmation email once the Commission has received your Final Report. Please keep a copy of this email for your records.

Once you have submitted your final report you will not have access to make any changes to it. Your final report will only be available to you to print out in PDF form.

Commission staff will contact if you there are any questions in regards to your final report.

**Use this space to write down your EGOR
user name and password**

Username: _____

Password: _____



Advocacy Tips

- Invite school board members to attend final events, workshop sessions, etc.
- Arrange for an article in your local newspaper about the Arts Commission-funded programs in your organization.
- Write an article for your newsletter or program about the Arts Commission's and National Endowment for the Art's roles in this program and the difference that public funding makes to the people served by your organization.
- Hang a "Thank you Arizona Commission on the Arts" banner in your lobby.
- Look into opportunities to exhibit children's artwork at banks, libraries, city hall, airports and other public places.
- Join Arizona Alliance for Arts Education (AAAE), the alliance of organizations and individuals supportive of arts education. Their goals in advocacy are to provide a united voice to support arts education programs at the local, state, and national levels. <http://www.artsed.org/>
- Hold an awards ceremony to honor students, arts educators, civic leaders, administrators and/or elected officials that have been supportive of arts education. Invite an elected official to make a presentation and present awards to honorees.
- Invite your school paper to assign a student journalist and photographer to cover your event and write an article about the event and the importance of the arts from a student's perspective.
- Host a community final event, inviting neighbors, local business and parents to celebrate your project.
- If you are inviting parents and community members to your event, have every visitor sign a Statement of Belief related to the importance of the arts in your school. A sample statement might include:



We encourage you to spread the word about the power of arts learning and how this experience has played an important role in your school, district, or organization.

"Our school community at [insert name of school/district] believe that every student in Arizona should have an education in the arts—dance, music, theatre and the visual arts". Take a long piece of butcher paper, write your belief statement at the top and encourage visitors to sign. Send the scroll to your elected official along with a thank you letter after the event.

Contact your Arizona State Senator or Representative

- Have kids make posters or write letters to state legislators thanking them for their support of the Commission and public funding of the arts. <http://www.azleg.state.az.us/>
- Invite your State Senator or Representative to announce your grant award at an event or performance and speak to the audience. Mail your invitation letter 4-6 weeks in advance of your event to request their visit. Coordinate this with Arizona Citizens for the Arts, 602-253-6535, <http://www.azcitizensforthearts.org/index.html>
- Thank your State Senator or Representative for their continued funding to the Arizona Commission on the Arts, these funds allow continued funding for Arts Learning Project Grants.

Need help locating your State Senator or Representative?

Visit the Arizona Citizens for the Arts website, select the Action Alert link, type in your zip code to locate your State Senator or Representative

<http://www.azcitizensforthearts.org>

Congressional District # _____

Your Elected Officials

Representative _____

Senator _____



Arizona
Commission
on the Arts

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fax 602-256-0282 | email info@azarts.gov | website www.azarts.gov